

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

NOV. 10, 1837.

No. LXXXVII.—VOL. VII.

PRICE 3d.

A BRIEF SKETCH OF THE PRESENT STATE OF MUSIC, MORE PARTICULARLY IN GERMANY.

BY A GERMAN.*

WE live in an age when analysis is applied to the explanation of every thing; and every phenomenon of intellectual life suggests the question, what is its share in the general developement of the human mind. Before examining the result of the investigations to which music may be submitted, it must be premised that this art is divided into two parts, each entirely distinct from the other; viz. *composition*, which may be called the poetry of sound; and *execution*, or the organ more or less intelligent of this poetry.

To speak on the present state of musical art, we must revert to the classical epoch, and the men of genius who prepared the way for that state; when three bright, leading stars appear, Haydn, Mozart, and Beethoven. By them the German soul and thoughts have been expressed in music, with an energy, a freedom, and a power, hitherto entirely unknown. Their works exhibit a grand and well-supported developement, and a marked tendency to make music independent by the perfection of its elements.

With Haydn, and especially in his *first* works, *form* seems to govern science. His musical thought adhering closely to the established rules, nevertheless animated them with a new spirit, and sometimes he metamorphoses them. It may be said to be a sportiveness of form, but it is the sport of an innocent and calm spirit, that yields to its impulses, which are grace and serenity. For the rest, magnificence and dignity characterize the genius of Haydn. In his compositions, the plaintive is unaffected, the melancholy mild; and neither the one nor the other is manifested with violence.

Mozart combined *form* and *science*. The structure of his compositions is generally symmetrical; his means are, *contrasts* and *repetition*; but melody, harmony, and rhythm, form in them a sublime whole. His

* We do not hold ourselves responsible for the opinions and statements in this sketch.—Ed.
VOL. VII. K

music expresses the deepest melancholy as well as the most exalted joy; and we may say of him, as Laertes said to Ophelia:—

“Thought and affliction, passion, hell itself,
She turns to favour and to prettiness.”

Besides all these qualities, what caused Mozart to be the very centre of the classical musical period, is the happy union of song with instrumental music, in the true German sense. ‘Don Juan,’ the chef-d’œuvre of his creations, is, on that account, the sublimest opera that Germany or any other nation possesses.

In Beethoven, *science* gains the ascendancy over *form*. His thoughts reach the last limits of the power of sounds. From the height upon which he placed himself, he contemplated nature in its charms, in its struggles, in its horrors. Freeing himself from all the shackles of symmetry, (his genius disdained *forms*) he followed without hesitation the new road which he had traced. Combining the sprightliness and the naïveté of Haydn with the profound melancholy and the richness of harmony of Mozart, Beethoven seized the spirit of all instruments, and the result of his efforts is artistical independence—the true sovereignty of instrumental music. But *song* could not bend to this violent action, and these poetical exigencies; and therefore it remained to a considerable extent a stranger to Beethoven.

Around these three geniuses arose other masters, who, animated and instructed by their example, carried instrumental music still nearer to perfection.

After Haydn, whom they took as a model, came the two brothers Romberg. One of them, Andreas, particularly excelling in musical expression, yet failing in depth and power of thought. Spohr preserved in his symphony the exterior form of Mozart, creating at the same time to himself an original style, which, by the agitation of its harmony, has an elegiac and passionate character. Ries, without any pronounced style, employed soothing melodies with considerable talent. Kalliwooda, who, in his first symphonies, seemed to approach to Spohr, assumed afterwards a richness of harmony, and fantastical painting, altogether his own. Finally, Onslow combined with a lively, animated, but, at the same time, regulated, imagination, the talent of *technicality*, with naturalness of *idea*.

Mozart effected a remarkable change in the instrumental concerto. Before him, the orchestra played but an insignificant part; he raised and communicated to it even a prevailing interest. The part of the piano, having been deprived of its supremacy, received at his hands more of accompaniment and simplicity. After Mozart, Beethoven excelled in the concerto; then came Clementi, Dussek, and, later, Hummel, the master of combination; and finally, the talented Moscheles. F. Ries and Kalkbrenner were in this style more brilliant than profound.

Old Bach, Haydn, and Clementi, created the sonata, which was perfected by Mozart, Beethoven, Hummel, Kalkbrenner, Schmidt, &c. but it never advanced beyond a low level, and being abandoned by the amateurs, was neglected by the composers. Nevertheless, it still exists

transformed into the "duo" and "trio." After Beethoven—Moscheles, Pixis, Reissiger, Schubert, &c. shone in this style.

One of the branches of musical composition which has been the most abuse, is, perhaps, the "variation." Formerly it had at least the merit of being scientific, but, subsequently, it became only a superficial interchange of melodies and accompaniment, without any character. This insipid mass of sounds is commonly attended by a pathetic introduction, which reminds one of "the mountain in labour."

For several years past, solo instrumental music seems to have a tendency to keep beyond the limits of a simple play of forms and sounds, without being enlivened by brilliancy of spirit, or by any rational signification. In the pianoforte especially, the more or less mechanical difficulty seems to be the only aim which the composer or player has in view; and it is certain that an individual, with ten quick and powerful fingers, will always overcome all technical difficulties, and end his or her troublesome task, by being able to play (perchance in time) a great number of notes. The piano has thus become an indispensable instrument, and the playing of it a universal mania. This fashion causes the production of an enormous quantity of compositions for performers of all ages, all powers, and all tastes. It is this fashion which has seduced Czerny from his serious and inspired labours, to vary and scribble without relaxation, that he may satisfy the demands of the publishers. Herz and Hüntten, with less profound musical knowledge than the celebrated composers mentioned above, combine a brilliant with a light manner, and by these artificial accomplishments, they have become great favourites with the ladies.

It is clear, that in this class of composition, the music is neither more nor less than an affair of *precision*; it repeats over and over certain fashionable phrases, and the composer, to conceal his poverty of invention, adorns himself with the *flowers of song* taken from a foreign soil.

It were unpardonable here to omit Viotti, the father of the modern violinists. He is eminently distinguished amongst the composers of another order of solo instrumental music. His ideas, as well as his method, are clear and naïve. Rode, his first pupil, aimed at a noble and touching simplicity; but the progress of the art and the taste of the age called for more complete, or rather more complicated, music. In this class, the concertos for the violin by Spohr, are the true models to be studied. There the greatest difficulties of execution resolve themselves into lyrical beauties of the first order. His concertos for the clarinet, as well as those by Weber, are of the same high value and power. It is proper to note here the charming *pots-pourris* by Spohr, and also the pieces for the violoncello by B. Romberg. If the number of composers for other instruments, and especially for the wind-instruments, be not considerable, and their names but little known, the fault lies in the secondary character and the imperfections of these instruments, which at every step shackle the imagination. Would any great composer ever undertake the task of writing a concerto for the flageolet, the hautbois, or the trumpet?

The ancient energetic military music no longer exists; or at least, it is at present executed by a preponderance of wind, or percussion in-

struments: as if music existed in creating an infernal noise by the blowing of trumpets, trombones, serpents, fifes, &c.; exerting the whole power of the lungs; and beating big and small drums, cymbals, and triangles, "by force of arms." The original and true military marches have disappeared before the dances and the airs of the opera. Moreover, the "compositions for the dance" have in their turn never reached the celebrity of those which bear the names of *Strauss* and *Lanner*. And, indeed, it cannot be denied, that the dances of these two masters for the tip-toe-leaping fashionable world, possess an inspiring and varied instrumental effect, with a gaiety and attraction wholly irresistible.

(To be concluded.)

ON BELLS AND BELL-RINGING.

THE origin of bells is of the most remote antiquity:* frequent mention is made of them by the classic writers, and they were used by the Greeks and Romans, both for sacred and profane purposes. Pliny informs us, that the tomb of Porsenna, king of Tuscany, was hung round with bells; and the libetes of the temple of Dodona was certainly a species of them. Small gold bells, intermixed with pomegranates, are mentioned as ornaments worn upon the hem of the high priest's robe, in *Exod.* c. 28; v. 3, 4; and Calmet says, that both were worn by the kings of Persia. Among the Greeks we find hand bells used in camps and garrisons. At certain hours of the night, patrols went round the camp and visited the centinels; and to try if any were asleep, they had a little bell (termed *codon*), at the sound of which the soldiers were to answer. This custom furnished Brasidas with an advantage against Potidea in the Peloponnesian war. Having observed that the bell had passed a certain part of the walls, he seized the opportunity before its return to set up his ladders, and nearly succeeded in entering the city. Plutarch mentions the use of the bell in the Grecian fish market. The Romans had three chief appellations for the little bell: *petasus*, *codo*, and *tinnabulum*; the second of these was evidently borrowed from the Greek word already mentioned; the last was probably intended to be imitative of the sound of the bell.

Bells are also noticed by Strabo, by Polybius, by Suetonius, by Josephus, and others, under the names of *petasus*, *aramentum*, *crotalum*, *signum*, &c.: and it is supposed they were introduced into England by the Romans at the time they invaded this country, and came soon afterwards into common use among the Britons even at that early period. Saint Paulinus, bishop of Nola, is generally considered the first person who introduced bells into ecclesiastical service, about the year 400, and from which they derive their Latin names, *Nokea*, and *Campane*, because Nola is in the campagna of Rome. The first large bells are mentioned by the Venerable Bede, in the year 680: before that period the early British Christians made use of wooden rattles (*sacra ligna*) to call the congregation of the faithful together. Ingulphus records that Turketul, abbot of Croyland, who died about the year 870, gave a bell of very large size to that abbey, which he named Guthlac. His successor Egelric cast a ring of six others, to which he gave the names of *Bartholomew*, *Bettelin*, *Turketul*, *Tatwine*, *Pega*, and *Bega*. Baronius informs

* The sistrum of the ancient Egyptians was nothing more than a species of bell, being formed of two side pieces of metal, fixed in a wooden handle, with three or more stout metal wires passing through corresponding holes on both sides, the ends of which were curved, to prevent their falling out. This instrument was much used by the Egyptian priests, and by the people of Egypt in general, in the same way that we use the common hand bell. In one of the two new Egyptian Rooms, in the British Museum, there are several sistrams.

us that Pope John XIII. A.D. 968, consecrated a very large new cast bell in the Lateran church, and gave it the name of John. The ritual for the baptizing of the bells may be found in the Roman Pontificale. In Spellman's *Glossary v. Campana*, two monkish lines are preserved on the subject of the ancient offices of bells:—

“Lauda Deum verum, Plebem voco, congreco Clerum,
Defunctus ploro, Pestem fugo, Festa decor.”

In the tenth and eleventh centuries, bells tuned to harmonize one with another, on which *changes* were rung, were in use; and from that period nearly up to the present time Englishmen have been noted for their attachment to bell-ringing. Before the reformation, church bells were supposed to have of themselves real virtues; it was believed that they prayed to God for the living and the dead, and that they not only had power over lightning and tempest, but over evil spirits; “*Lightning and thunder I break asunder*,” formed part of the motto usually ascribed to them. On the elevation of a new bell many ceremonies were performed; it was baptized by a bishop; persons of high rank became its godfathers; and certain prayers were said expressly for the occasion.

The city of Nankin, in China, was anciently famous for the largeness of its bells, but they were afterwards far exceeded by those of the churches of Moscow. A bell in the tower of St. Ivan's church, in Moscow, weighed 127,836 English pounds. A bell given by the Czar Boris Godunof to the cathedral of Moscow, weighed 288,000 pounds; and another given by the Empress Anne, probably the largest in the known world, weighed 432,000; the height of this last bell was nineteen feet, the circumference at the bottom sixty-three feet eleven inches, and its greatest thickness twenty-three inches.

One of the heaviest bells in England is the Great Tom,* of Oxford, which weighs about 17,000 pounds. The great bell of St. Paul's weighs between 11,000 and 12,000 pounds, and is nine feet in diameter: this bell is a recast of the same metal that once formed the Great Tom, of Westminster.

The *Couvre-feu*, or *Curfew Bell*, is supposed to have been introduced by William the Conqueror, and to have been imposed upon the English as a badge of servitude; but the same custom prevailed in France, Spain, Italy, and Scotland; and probably in all the countries of Europe at the same period; and was intended as a precaution against fires, which were then very frequent and fatal, when so many houses were built of wood. The practice of ringing the Curfew-bell, that all persons should put out their fires and lights at eight o'clock, is said to have been observed to its full extent only during the reigns of the first two Williams. The *Passing Bell* was so named as being tolled when any one was passing from life. Hence it was sometimes called the *Soul Bell*; and was rung that those who heard it might pray for the person dying, and who was not yet dead. The *Sanctus* or *Saint's Bell*, is so called because it was rung when the priest came to these words of the mass: “*Sanctus, sanctus, sanctus Domine Deus Sabaoth*,” that all persons might fall on their knees, in reverence of the holy office which was then going on in the church; formerly it was usually placed where it might be heard farthest, in a lantern at the springing of the steeple, or in a turret at an angle of the tower; and sometimes, for the convenience of being more readily rung, within a pediment or arcade between the church and the chancel; the rope in this situation falling down into the choir, not far from the altar.

* Dr. Aldrich, in his catch “Upon Christ Church bells, Oxford,” alludes to this bell when he concludes the catch with—

“But the dev'l a man
Will leave his can,
Till he hears the mighty Tom.”

At the present time a small hand-bell is used, which answers every purpose ; which is also rung at the elevation of the host, and other offices of the Roman Catholic service. In an inventory formerly belonging to the parish church of Chelsea, in 1552, is the following entry: *Item, In the steple three great bells, and one lyttell sarvice bell. Item, Two hand bells and a Sacharynge bell.*" Kircher, at the end of the sixth book of his "Musurgia," treats of bells, and gives a particular description of the great bell at Erfurth ; and says it was cast in the year 1497, by Gerard Woude Campis, at the expense of the neighbouring princes and noblemen, and citizens of Erfurth ; that it is in thickness a quarter and half of an ell, its height is four ells and three quarters, and its exterior periphery fourteen ells and a half, and its weight 25,200 lbs. He states that it requires twenty-four men to ring or strike this bell, besides two others, who on each side shove forward the tongue or clapper ; and that the sound of it is plainly to be heard at the distance of three German leagues ; that its fundamental note is D, but that it gives also F, making a consonance of a minor third. Kircher's expression in the original is: "Ut plene exaudiat, et sufficientur concutiat a 24 hominibus compulsanda est, præter quos bini alii requiruntur, qui ex utroque latere linguam, impellant;" and this suggests a doubt whether in fact this bell was ever rung at all. Toring a bell, in propriety of speech, is, by means of the rope and the wheel, to raise it on its axis, so as to bring it to a perpendicular situation,—that is to say, with its rim upwards ; the pull for this purpose gives a stroke of the clapper on one side of the bell, and its descent to its original pendant situation occasions another on the other side. The action of twenty-four men in Kircher's account is not clearly described ; but that of the two men whose employment it is to shove the clapper against the side of the bell, does most plainly bespeak the act of tolling, and not ringing,—a practice which is said to be peculiar to England, which, for that reason, and the dexterity of its inhabitants in composing and ringing musical peals wherein the sounds interchange in regular order, is called the ringing island. The bells of Osney Abbey, near Oxford, were very famous ; their several names were, *Douce, Clement, Austin, Hautecler, (potius Hautcleri) Gabriel and John.* In the *Funeral Monuments of Weever*, are the following particulars relating to bells: "Bells had frequently these inscriptions on them:

'Funera plango, fulgura frango, sabbata pango,
Excito lentos, dissipio ventos, pace cruentos.'

"In the little sanctuary, at Westminster, King Edward III erected a Clochier, and placed therein three little bells for the use of St. Stephen's Chapel ; about the biggest of them, were cast in the metal, these words:

'King Edward made mee thirtie thousand weight and three;
Take me down and wey mee, and more you shall find mee.'

But these bells being to be taken down in the raigne of King Henry VIII, one writes underneath with a coale;

'But Henry the eight
Will bait me of my weight.'

This last distich alludes to a fact mentioned by Stow in his survey of London, ward of Farrindon within, to wit, that near St. Paul's School stood a Clochier, in which were four bells called Jesus Bells, the largest in England, against which Sir Miles Partridge staked a hundred pounds, and won them of King Henry VIII, at a cast of dice.

"It is said that the foundation of the Corsini Family, in Italy, was laid by an ancestor of it, who, at the dissolution of religious houses, purchased the bells of the Abbey, and other Churches, and by the sale of them in other countries, acquired a great estate. In the steeple of the great church of Roan, in Normandy, is a bell with this inscription.

'Je suis George de Ambois,
Qui trente cinque mille pois;
Mais lui qui me pesera,
Trente six mill me trouvera.'

'I am George of Ambois,
Thirtie five thousand in pois;
But he that shall weigh mee,
Thirtie-six thousand shall find me.'

It is a common tradition that the bells of King's College Chapel, in the University of Cambridge, were taken by Henry V from some church in France, after the battle of Agincourt. They were taken down many years ago, and sold to a man of the name of Phelps, a bell-founder in Whitechapel, who melted them down.

In the year 1684, one Abraham Rudhall, of the city of Gloucester, brought the art of bell founding to great perfection. His descendants in succession have continued the business of casting bells; and by a list published by them, it appears that at Lady-day, 1774, the family, in peals and odd bells, had cast to the amount of 3594. The peals of St. Dunstan's in the East, and St. Brides', London, and St. Martin's in the Fields, Westminster, are in the number.

The practice of ringing bells in change, "which is a curious exercise of the invention and memory," is said to be peculiar to this country, but the antiquity of it is not easily ascertained; there are in London several societies of Ringers, particularly one known by the name of the College Youths; of this it is said Sir Matthew Hale, Lord Chief Justice of the King's Bench, was in his youthful days a member; and in the life of this learned Judge written by Bishop Burnett, some facts are mentioned which favour this relation.

In England the practice of ringing is reduced to a science; and peals have been composed which bear the names of the inventors. Some of the most celebrated peals now known, were composed about the beginning of the last century, by one Patrick. This man was a maker of Barometers; in his Advertisements he styled himself *Torricellian Operator*, from Torricelli, who invented instruments of this kind.

In the year 1668 was published a book called *Tintinnalogia, or the Art of Ringing*; a work not beneath the notice of musicians who wish to explore all the regions of natural melody; as in this little book they will see every possible change in the arrangement of Diatonic sounds, from 2 to 12; which being reduced to musical notes, would point out innumerable passages, that in spite of all which has hitherto been written, would be new in melody, and musical composition. The reader will be able to form a judgement of the wonderful variety which the changes in bells afford to melody, by the annexed calculations;

Bells.	Changes.
2	2
3	6
4	24
5	120
6	720
7	5040
8	40320
9	362880
10	3628800
11	39916800
12	479001600

Whence it appears, that even in the plain and simple arrangement of natural sounds, according to the species of octave, without the intervention of either

flat or sharp, eight notes will furnish 40,320 different passages, and twelve notes 479,001,600 ! so that supposing, according to the usual calculation, that only 720 changes could be rung in an hour, it would require seventy-five years and ten days, to ring the whole number of changes upon twelve bells !! Mersennus, in his *Harm. Universelle*, published in 1636, has enumerated these changes, and reduced to musical notation those of the Hexachord, as an illustration of the amazing variety which may be given to the arrangement of only six sounds in Melody. It must not, however, be imagined that *all* the changes, in the above table, would be equally agreeable, or even practicable, if introduced in an air ; yet, in the almost infinite number offered to a musician's choice, many would doubtless frequently occur, which would not only be pleasing, but new. Out of the great number of Peals, which are given in numbers, on five, six, and eight bells, in the *Tintinnalogia*, it is extraordinary, that melody has not been consulted in the choice of changes, there seems a mechanical order and succession in them all, without the least idea of selecting such as are most melodious and agreeable. Even the *Clams*, or the collision of two bells together in counterpoint, has been settled by ringers without the least knowledge of harmony.

Works on the art of ringing are very scarce : a Book was printed at Hanover, in 1608, in octavo, entitled "*Hieronymus Magius De Tintinnabula*," which was afterwards reprinted at Amsterdam, in the year 1664, in 12mo. : but the most useful book on the subject is "*Campanalogia improved, or the Art of Ringing made easy*, 3rd Edit. 12mo. Lond. 1733 ;" where all the terms are explained, of single, plain bob, grandsire bob, single bob minor, grandsire treble, bob-major, caters, ten-in, or bob-royal, cinques, and twelve-in, or bob maximus ; with all their regular permutations.

JOSEPH WARREN.

PROVINCIALS.

THE MONTPELLIER BAND, CHELTENHAM, *To the Editor of the Looker-on.*
—The many hours of gratification which I experienced during the latter part of the past season, from the excellent performance of the Montpellier Band, demands from me a few lines in praise of its highly-talented members. To point out any individual by name, might appear invidious, I shall therefore consider the merit of the band collectively. In the first place, the style of music which it performs, generally speaking, is at once classical and scientific ; and frequently tremendously difficult ; for music composed for stringed instruments is not easily arranged for a band of wind instruments, and by no means easily executed ; for, passages written for the violin expressly, are rarely calculated for the clarionet, or, indeed, any wind instrument, so as to be able to produce the same brilliant effect. One of the strongest proofs that we have, that the march of music is progressing in this country, may be found in the masterly style in which such overtures as those to the *Zauberflöte*, *Der Frieschut*, *Tancredi*, *Don Giovanni*, &c., are performed by military bands. I have frequently heard that of the Montpellier play, in one morning, the compositions of Mozart, Haydn, Rossini, Weber, and the giant Handel, in a style of excellence that would have done credit to any band in Europe ; and I am not alone of this opinion, for I remember, a year or two ago, just prior to one of the Festivals, seeing Dragonetti, Nicholson, Mackintosh, Harper, Willman, and other eminent professors, on the Promenade one day, paying particular attention to the performance of the band, and extolling it greatly. Dragonetti was particularly gratified by the extraordinary manner in which Corelli's celebrated solo was executed on the serpent, by André, it being one of his own show-off pieces on the contra basso ; I stood close by Dragonetti when it was played, and heard him exclaim repeatedly,—"Bravo ! bene ! bravissimo !" &c.

It would be unjust on my part to omit the Maestro, Mr. Murphy; for it is owing to the great attention which he pays to the *practice* of the band, that the performance is of so superior a character, and that it is considered, by those who are qualified to decide on its merits, second to no band of its numerical strength in the Kingdom. I do assure you, Mr. Looker-On, that when the last note of our national anthem died on my ear, on Saturday week, I felt exceedingly sorry; for it seemed to breathe out the heart-broken word, "Farewell." But we shall meet again I hope, and be again delighted with the strains, which have for many seasons afforded to thousands, not only much recreation, but, I trust, have soothed the pains of the invalid, calmed the spirits of the dejected, and enhanced the joy of the cheerful and light-hearted.

Your's, &c.

Belfry, Oct. 31st. 1837.

TOM CROCHET.

RICHMOND HARMONIC SOCIETY.—On Thursday evening, Nov. the 2nd, this society opened the new room at the Castle Hotel, by giving their anniversary concert to an unusually brilliant auditory, exceeding nine hundred persons. In the opinion of several scientific gentlemen present, as also of the professionals engaged, the room is admirably adapted for music, and though the company were numerous, they were by no means inconvenienced. The arrangements for the concert were under the direction of the President of the Society, Mr. W. Etherington. The overtures selected were, 'Semiramide,' 'Cosi fan tutte,' 'Fra Diavolo,' and 'Agnese,' two out of the four being encored. Guglielmi's 'Gratias agimus' was cleverly sung by Miss M. Dunn, and beautifully accompanied on the clarinet by Mr. Lazarus, whose full and rich tones reminded us of the unrivalled Willman. Mr. Handley's cornet-à-piston obligato on Donizetti's air 'Vivi tu,' elicited the greatest applause. The three songs selected for Mr. Robinson were all encored; and this gentleman's pure style of singing gave universal satisfaction. The gem of the evening was Neukomm's Septetto, for flute, clarinet, oboe, horn, trumpet, bassoon, and serpent. It was charmingly played by Messrs. Beale, Lazarus, Keating, Horne, Handley, Godfrey, and Jepp. Much praise is due to Mr. H. Westrop, for the manner in which he led the band, consisting principally of amateurs. Mr. M. Etherington was the conductor, and presided at the piano forte. We heartily wish this society every success; the spirit of liberality shown by its members deserving the greatest encouragement.—*From a Correspondent.*

WINDSOR AND ETON CHORAL SOCIETY.—The last concert of this society, took place on Tuesday last. The selections were from Handel's *Te Deum*, *The Creation*, and a miscellaneous Act. The principal vocal performers were Messrs. Francis, Mitchell, Harris, Field, Masters Mitchell, Bode, and a numerous chorus. Upwards of forty of Her Majesty's band attended under the direction of Mr. Elvey. The solos were sung by Mr. Francis, Mr. Mitchell, and Mr. Field. The choruses were well performed. The overture of the *Gazza Ladra*, T. Cooke's *Glee*, 'Fill me boy,' with orchestral parts, 'Hail smiling morn,' and the Duett of 'Love and War,' sung by Messrs. Francis and Mitchell (encored) severally excited great attention. Purcell's song 'I attempt from Love's sickness to fly,' was very nicely executed by Mr. Francis, in good taste and sound appreciation of its beauty. A duet concertante for two Tromboni, played by Messrs. Schröder and Germann, astonished every one by its novelty. The national anthem concluded a very agreeable evening.

FARTHER PARTICULARS ABOUT "MAD TOM."

To the Editor of the Musical World.

SIR,—In No. 85 of the 'Musical World,' Mr. Warren asks: "Can a copy (of Mad Tom) be produced with both words and music of an earlier date than the one he mentions to be found in Playford's Musical Companion of 1687?" I answer, it is to be found under the title of Tom a Bedlam, in a collection of "Choice Ayres, Songs and Dialogues, to sing to the Theorbo Lute or Bass Viol," printed in 1676; but I have also two copies of it without words, yet bearing the title of "The Man in the Moone;"—the one from a book of Virginal Tunes, which belonged formerly to Mr. Cooke, one of the vicars choral of Wells Cathedral, bearing the date of 1638; and another, (also consisting of Ayres for the Virginals, and under the same name) now in the possession of Mr. Windsor, of Bath. The transcript which I have of the former was made many years ago by Mr. Philpot, of Bath; and the latter has recently been given to me by Mr. Windsor. The title, "The Man in the Moone," is evidently taken from the last verse of the original song, which I have here copied from Percy's Reliques of Ancient English Poetry:

"The Man in the Moone drinks claret,
Eats powder'd beef, turnip, and carret,
But a cup of old Malaga sack
Will fire the bush at his back."

There is farther evidence of the words (as well as the music) being before Purcell's time, from their being mentioned in Walton's Angler; and the great irregularity in the measure of the verses,* renders it very improbable that they should have fitted *by accident*.

I have now a reply to make to two of Mr. Warren's observations on my former letter. First: "Next follows what Mr. Chappell calls the six-eight movement, but which, in my copy, is in twelve-eight time," &c. Answer: the copy from which I quoted was Dr. Clarke's, who has put it into six-eight time. Second: "It appears to me that Mr. Chappell is misled by having only a part of this song, (alluding to George Hayden's) instead of the whole; and that from his having only the first part of the song, *he concludes* that was all Hayden had written." Answer: either I have not expressed myself clearly, or Mr. Warren has quoted me from memory; as I well know to the contrary. The following is the passage from which Mr. Warren's inference must have been drawn. "Nor is all the latter part by George Hayden; *that which is taken* in the pasticcio now passing under the name of Purcell's Mad Tom, is from the words 'In my triumphant chariot hurl'd,' as far as 'Your sovereign lord Mad Tom;' from thence commences the concluding movement in six-eight time, by some other hand."

In conclusion, I beg to say that to any who are curious in such matters, I shall be happy to show the two copies from the Virginal Books to which I have alluded in the former part of my letter, and also one of the instruments (the virginals) upon which so much difficult music

*The original tune takes six verses of the poetry; the first, second, third, and sixth verses being of four lines each, and the fourth and fifth each of six short lines.

has been played. It was made in the reign of Charles II and has a painting in the lid; the sound-board is ornamented with birds and flowers; the keys are of sandal wood, gilt at the ends; there is much gilding about the whole of the interior, and the case is of oak.

Your obedient servant,

50, New Bond Street.

WILLIAM CHAPPELL.

THE CHROMATIC SCALE.

SIR,—My remarks have been misunderstood. In simple words: is there a sufficient reason why the chromatic scale is, in practical harmony, treated with reference to its intervals only,—while the diatonic scale is employed according to its degrees?

The monochord does not solve the matter; for by treating it as divided into "lengths of string necessary to produce a note," instead of into intervals," we find the question still open.

I put forward my suggestion from an idea, that, as practised musicians mentally associate the point that produces a sound, with that sound itself, and never write the interval between it and another—although from habit they give the rule of intervals when speaking on the subject—it would be advisable to accustom the tyro to terms and rules according with what is afterwards acquired by observation and practice.

I am, SIR, your obedient servant,

J. M.K.

CHIT-CHAT FROM THE CONTINENT.

Hechingen.—The Schwarz-wälder Musical Society held their third musical festival in this city lately. On the first day Handel's 'Messiah' was performed, under the direction of Capellmeister Lindpaintner, of Stuttgart; on the second, a grand miscellaneous concert, under the direction of Capellmeister Taglichsbech of Hechingen. Among the professional strangers were the brothers Bohrer, Kalliwoda, Molique, Pechatshek, Schunke, Dobler, &c.

Leipsic.—On the 28th September the choir of the Alumni of the Thomas-schule, in this city, gave a concert for the first time in the Thomas-Kirche, which consisted exclusively of vocal, and principally of choral music. A mass by F. Schneider, an eight-voiced motett, by Sebastian Bach, and one by Doles, were the pieces selected. They are all without any instrumental accompaniment, the two last being for a chorus only, while the former has occasional solo pieces interspersed through it. They were, as was to be expected from a chorus which is known to be one of the most skilful and powerful school choirs, and for which Sebastian Bach wrote his motetts, precise, certain, and powerful; and the mass, which is of a very varied and elevated character, was in this way fitly and carefully performed. But if the choice of the pieces in which the chorus predominates is worthy of commendation, yet it suggests a desire to hear how such a choir, availing them-

selves of the opportunities they enjoy, would perform the rare songs of the early Italian and Flemish masters. Some of the earlier productions of the art in the ordinary Saturday motetts, render this very desirable. The manner in which Herr Musik-Director Pohlein performed on the organ, between the pieces, calls for honourable mention.

MISCELLANEOUS.

PRIZE GLEES.—A correspondent enquires (being the "second time of asking") whether the prize offered by the Liverpool Beef-steak Club, for the best cheerful glee, has been decided. All we know of the matter is, that the same question was put to us by a candidate, in No. 77, page 191; to which a prompt and polite reply was made by Mr. Peacock, Hon. Sec. of the Manchester Glee Club (vide No. 79, page 13); but we have heard nothing from Liverpool. Mr. Peacock wrote to *all* the candidates after the decision took place,—a mark of attention well worthy of imitation.

QUEENS' MUSICIANS.—It is somewhat remarkable that three favourite musicians of three queens fell a sacrifice to suspicion and vengeance, within the space of thirty years, in this country; namely, Mark Smeaton, in the service of Anna Bullen, was executed in 1536; Thomas Abel, who taught music and grammar to Queen Catherine, wife to Henry VIII. was hanged and quartered in 1540; and David Rizzio, secretary to Mary, Queen of Scots, was murdered in 1565.

A FALSE PROPHET.—When Weber's *Der Freischutz* was first brought out in this country, at the Lyceum theatre, a weekly paper, in giving an account of it, stated that there was not a single melody in the whole opera that would be heard out of the theatre! Whereas, in the course of a fortnight the hunting chorus was whistled, played and sung, in every corner of London; as were also the bridemaid's chorus, and the beautiful *morceau* that is introduced in the overture, as well as Casper's celebrated song.

CASINO PAGANINI.—Under this title, inscribed in letters two feet and a half in stature, has just been instituted in Paris, Rue Mont Blanc, a species of Club of Art and Literature, with the main object of which we are not precisely acquainted. Suffice to say, there is no dearth of musical recreation. A small orchestra of about 50 musicians will perform symphonies; and at the end of the garden a brass band will dispense to the auditors marches, waltzes, notturnos, fragments of operas, &c. The concerts will be private, subscribers only being admissible. The following is the part which the great violinist himself will perform in the musical part of the entertainment. On certain days, Paganini will walk three times round the garden—if the weather be fine.—*Mosaïque Française*. [An agreeable little weekly miscellany, conducted by M. Bonnias. Two "petites histoires," in this first number, ('Mon ami Jérôme,' and "La Fille d'un Pair de France") will amuse the reader.

THE MUSICAL SNUFF-BOX.—A gentleman who had a snuff-box that played 'Drops of brandy' and 'The glasses sparkle on the board,' went to dine with a friend a few miles out of town one Sunday, taking his box in his pocket. He accompanied the family to the parish church, and by some accidental pressure he, about the middle of the service, touched the spring of the box, which struck up 'Drops of brandy' most merrily. Every eye and every ear was directed towards the spot, to the great dismay of the gentleman, who endeavoured to stop the box, but in doing so only caused it to change the tune, on which he hastened out of the church, the box rattling away while he marched along the aisle.

ST. GEORGE'S CHAPEL, SOUTHWARK.—Last Sunday, being the anniversary of the opening of this Chapel, high mass was performed. The regular choir, assisted by Miss Betts, Mrs. Serle, Messrs. Wilson, Dobson, Giubilei, and others whom we could not recognize, performed a very beautiful selection from the Masses of Haydn and Mozart. The solo 'Qui tollis,' from Haydn No. 3, was admirably sung by Giubilei; as was the solo part of the 'Gloria,' in Mozart No. 12, by Miss Betts; who with Mr. Wilson sang at the Offertory the 'Tibi omnes angeli' of Giordani, their voices blending with a nicety that was most agreeable: but the most delightful piece of singing during the service, and indeed one of the purest specimens of tone and chaste expression that we have heard for some time, was Wilson's opening of the quartett, the 'Et incarnatus' of Mozart No. 12. As we never heard this perfectly divine movement better sung altogether, so have we rarely heard a service better selected, or more equably performed. The chorus was well balanced, and sang with accuracy and judicious expression.

MUSICAL PUN IN AN EPITAPH.—The Duc de Penthièvre's son died a victim to his irregularities, and profuse squandering of his property upon Mlle. Miré, a woman eminent for her musical talents. The Parisian wits made the following ingenious epitaph upon him, composed of five musical notes, and which, it is said, were engraved upon his tomb.—"*Mi-ré la mi la.*"

MORI's concerts in the provinces go off most brilliantly: his own performance on the violin is at all times a treat of the highest order; but Thalberg's gigantic display on the piano-forte takes the audiences by storm, while the singing of Miss Fanny Woodham and Mr. Parry, Jun. affords the greatest satisfaction. The party performed at Cambridge, Bedford, Northampton, Leamington, &c. last week, and were proceeding to Birmingham, Lichfield, Nottingham, Derby, Sheffield, York, Wakefield, Halifax, Manchester, Liverpool, Chester, &c.

JENNY JONES.—Several letters having been inserted in some of the weekly papers, relative to the melody of the song of Jenny Jones, we are authorised to state that it was composed by Mr. John Parry, and that it may be found in his second volume of Welsh Melodies, published in 1821 under the name of *Cader Idris*, with words adapted to it by the late Mr. Wiffin; and it will be seen by an advertisement in our present number, that both the words and the music of the song of Jenny Jones are copyright.

THE election of a counter-tenor, in the room of Mr. T. Young took place at Windsor on Friday, November 3. The candidates were Messrs. Hill (of Dublin, known to our readers in the reports of the Edinburgh concerts); Collet Dobson, of London; Cross and Pearman, of Winchester; Edwin Turner, of Bristol; and Cobbett of Windsor. Mr. Elvey, the organist, accompanied all the candidates with great taste and judgment, and to their entire satisfaction. The decision of the Dean and Chapter (which appeared to give universal satisfaction) was in favour of Mr. Hill; his natural voice is a light tenor, extending to G, with a remarkably clear and high falsetto above. Nearly the whole party met the élite of the choir at the glee club, in the evening, where Mr. Hill sustained his reputation in 'By Celia's arbour,' 'Lightly tread;' &c. the meeting continued till a late hour, and the unusual number of voices, enabled several glees to be taken in true antiphonal style, to the high satisfaction of the audience.

A COMPLETE MUSICIAN.—The following are Zarlini's exalted ideas of the qualifications of a *Complete Musician*: he tells us that it is necessary he should have a knowledge in arithmetic, for the calculation of musical proportions; of geometry, to measure them; of the monochord and harpsichord, to try experiments and effects; that he should be able to tune instruments, in order to accustom the ear to distinguish and judge of intervals; that he

should sing with truth and taste, and perfectly to understand counterpoint; that he should be a grammarian in order to write correctly, and set words with propriety; that he should read history to know the progress of his art; be a master of logic, to reason upon and investigate the more abstruse parts of it; and of rhetoric to express his thoughts with precision: and farther, that he would do well to add to these sciences some acquaintance with natural philosophy, and the philosophy of sound; that his ears being perfectly exercised and purified, may not be easily deceived. And adds, that he who aspires at the title of a perfect musician, has occasion for all these qualifications, as a deficiency in any one of them will occasionally render the rest useless. Dr. Burney adds: "An additional qualification is now become necessary to be added to those enumerated by Zarlini, which is a perfect knowledge of the genius and powers of all instruments for which a musician writes; otherwise he will not only embarrass the performer by useless and unmeaning difficulties, but lose opportunities of producing effects by the bow of the violin, the *coup de langue* of flutes, and a selection of the purest and best tones on other wind instruments."

THE NOBLE COMPOSER.—A certain noble lord, who shall be nameless, but who is now "gone to that bourne from whence no traveller returns," having a slight practical knowledge of music, took it into his head to fancy he could compose; but as he could not compose and write down his ideas at the same time, he engaged a certain professor to do it for him. The professor having arrived, he took him into his library, and placed the music-paper before him, ready to write on. His lordship then proceeded to compose. After walking up and down the room for some time, with his arms folded, and his eyes raised to the ceiling, ready to catch the rays of inspiration; suddenly came out with a long drawn O—h (something between a sigh and a groan), having finished which, he inquired of the professor how he liked it: "My lord (he exclaims), it is beautiful, it is sublime!" "Write it down," (said his lordship). "I have, my lord." Again his lordship proceeded to compose, and after taking half a dozen more turns up and down the room, suddenly came out with another long drawn O—h, and again asked the professor whether he admired it. "My lord (he exclaims), it is sublime, it is divine!" "Put it down then," repeated his lordship. "I have, my lord, I have." His lordship having composed in this way for about an hour, left off, and putting two guineas into the professor's hand, said he had done for that day; the professor inquired when his lordship would compose again. Tomorrow (exclaims his lordship) at the same hour, and every day for the rest of the week." [The above anecdote, however incredible it may appear, is literally true.]

ANECDOTE OF JOSEPH GUARNERIUS, THE VIOLIN MAKER.—This celebrated mechanic, the nephew of Andrew Guarnerius, and pupil of the renowned Straduarus, died early; his end being precipitated by the series of calamities which befel him. His great reputation did not begin to blossom till he was in his grave. Thrown into prison when very young, and for causes that have not transpired, he languished there many years. So sharp was his misery, that it was with the utmost difficulty he could procure a few wretched implements to enable him to proceed in the manufacture of his violins. Those which were made during the long term of his captivity are distinguished under the name of "Maiden violins;" the following being the anecdote which gave rise to that designation. The gaoler's daughter had fallen in love with Joseph Guarnerius, and she secretly supplied the unhappy artist with materials requisite for his labour. She would go round to the violin makers of the city, and request, as for charity, the refuse of their varnish. With this amalgam of various descriptions of varnish, were covered those instruments which are now known as the "Maiden violins;" and they are easily recognized by the

peculiar granulation in the layers of the varnishing. The mistress of the captive then went and sold, for the meanest sums, and to mitigate the misery of a celebrated artist, those very instruments which now fetch their weight in gold.

The above interesting anecdote is taken from a small French work, sold by Kernot in Greek street, entitled, "Archeologie du Violon," and which gives a description of a very curious instrument manufactured by Mme. Chanot, an eminent lutist in Paris. The belly of the violin has been embellished with an historical design of such exquisite finish as to have called forth the most florid eulogiums of M. Cyprien Desmarais, the writer of the pamphlet in question. Indeed, this same "Archeology of the Violin" has been the result of Mme. Chanot's handy-work.

MALIBRAN.

By B. SIMMONS.

Crowds in the lighted street,
And the chariots' crush and roll,
And the stifling throng as when numbers meet,
With one impulse of soul!

I plunged into that tide,
As it rushed resistless, where
The proud theatre's portals wide
Shook to the stunning air;

And borne by the living wave,
Which thundering there waved in,
Then broke to calm, as in ocean cave
The surge resigns its din.

I sank before the curtained stage,
On which ten thousand eyes
Were fixed—the soft, the sensual, sage,
Alike in earnest guise.

Slowly that curtain rose,
A woman there stood lone,
Mid a pulseless hush, such as marks the close
Of some warning trumpet's tone;
Parted her lips, and from that hour
My life alone began;
And I shuddering bowed, for I felt God's power
Descending unto man.

That victress tossed her radiant arm,
And with melodious shout,
Wonder, and power, and joy's wild charm,
Triumphantly gushed out!
She gazed—and they who caught that gaze,
Flashing through liquid jet.
Their fascinated heart's amaze
Shall never more forget!

Down rolled her cloudy hair,
Like midnight loosed at noon,
And with drooping head, she bade Despair
Walk murderous in the moon:

Sweet Desolation from her lip,
Fainting, in music spoke,
Till with broken grasp and wringing grip,
Our startled souls awoke!

Love, Love is born again!
Clap thy glad hands, O earth!
The exulting burst of that choral strain
Has given the rose-winged birth!
Enchantress Queen! no more!
Trembling, we own thy art;
Go, shroud thy glory up, before
We lose all power to part.

• • • • •

A cry through the land at night—
Through strong men's hearts a shiver,
As though ice had chained, in its rushing might,
Some world-rejoicing river!
Back to the depths of Heaven,
Thou ray from Jehovah's brow,
That but lit earth's gloom, like the flashing leven,
To deepen the darkness now!

Blackwood's Magazine.

NOTICES TO CORRESPONDENTS.

"LA MUSA MADRIGALESCA" next week.—"AN AMATEUR OF THE GUITAR" also.—Review of Music, ditto.—"VERITAS" has been received.—Has our correspondent "C SHARP" repented of his proposal, or did he not receive our reply to it?

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Czerny's Cachucha Dance, as a
Duet, op. 475 COCKS
Her Majesty's Court Quadrilles
and Waltz, with Rule Britannia
and God save the Queen. W.
H. Montgomery JEFFERIES
Kalliwoda's 2nd Overture, with
Flute Accompt. ad lib. PAINE
Les Roses Waltzes. Strauss. T. E. PURDAY
Les Portugaises Quadrilles, No. 2,
second Series. Duarte, J. Dos
Santos PAINE
New Method of studying the Pia-
no-forte, consisting of a series of
compositions by Beethoven, Ros-
sini, Bellini, Auber, and other
celebrated composers, arranged
as duets by Fred. Kalkbrenner.
Part 2. D'ALMAINE
That thou art lovely, who'll deny
it. Litolf TOLKEIN
The Court Favourites, Quadrilles
by Hatton JEFFERIES
Two Waltzes, composed by Dr.
Savage. WILLIS

VOCAL.

- Christmas now returns again.
Jarman HART
Goss's Parochial Psalmody, vol. I.
7th edition, with additions WILLIS

- God save the Queen. Her Majes-
ty's authorised version, as sung
at Guildhall on the 9th Novem-
ber. Stevenson WILLIS
Hymn to Glory. Duets for 2 tre-
bles and chorus, words by Mrs.
Hemans, music by her sister .. DITTO
My bridal song. N. J. Sporie T. E. PURDAY
Once more good night. Miss She-
ridan OLLIVIER
Private Theatricals. A. D. Roche DITTO
They whisper she is false to me.
Gillispie MILLS
The moon is bright (Sailor-boy's
Song). J. Rogers DITTO
Wordsworth's Treatise on Singing BALLS
ORGAN MUSIC.
Rink's Psalms, Nos. 1 and 2 BALLS
— 6 Grand Pieces, in minor
keys, with sharps, op. 120. COCKS
MISCELLANEOUS.
Andante for the Harp. Pole ... MILLS
Gabrielaky's six Trios for 3 Flutes,
on Scotch and Irish Airs, op.
55 and 56. COCKS
Parry's Welsh Air for the Harp .. MILLS
The lock of hair. Guitar Accompt.
by C. Eulenstein OLLIVIER
Walckier's three Grand Duets for
2 Flutes, op. 16 COCKS
— 3 Ditto Ditto, 3rd Set. DITTO
— 6 easy Ditto, 4th Set DITTO